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teachers, parents, and children at country schools. Conversations regarding the physical and play life of children were among the most interesting. The County School Athletic League was formed. Clean athletics at the home school prepared for the great annual field day and play picnic, where all the schools of the community contested for honors. Group games were found to be especially interesting and valuable. Being brought together, the people learned to know and love each other better, morals were improved, and loyalty to the community was fostered.

VI. *The General Problem of the Relation of the Rural School to Community Needs: A Summary.* By B. M. DAVIS.—The efficiency of the rural school of a generation ago, when it sustained a close union with the community, was impaired by changes in social and industrial situations. Readjustment to the extent of restoration to a unity of a higher type is a present need. Solution of phases of the situation herein reported promise both the finding and the solution of the real rural-school problem. Co-operation, better-trained teachers, adequate school equipment, and redirection in the light of experiments already made and others to be made will do the work.

The book contains suggestive bibliographies, the revised constitution of the society, and the minutes of the meeting held by the society, February 28, 1910. The reports included are suggestive, inspiring, and authoritative.

D. A. ANDERSON

THE STATE UNIVERSITY OF IOWA

Domestic Art in Woman's Education. By ANNA M. COOLEY. New York: Scribner, 1911. Pp. xi+274.

While especially adapted to serve as a textbook for classes in methods of teaching domestic art, this excellent work by Miss Cooley will perhaps find even greater usefulness as a reference book. It should be so used by every teacher of domestic art and by everyone responsible in any way for the supervision of those who teach this subject. It was perhaps inevitable that the recent wave of enthusiasm for industrial education should have brought many to teach domestic art who were poorly prepared for the work. To such the book should come as a special inspiration and incentive to higher standards.

Miss Cooley discusses not only the general aspects of domestic art in the education of women, but also the details of the problem of teaching it in the elementary and high schools. She gives estimates of cost of equipment; outlines of typical lessons; and outlines of courses for every grade in many types of schools, east and west, country, town, and city, among the poor and among the well-to-do. She also gives two brief chapters on the subject in colleges and other higher institutions of learning.

The book emphasizes throughout the "thought content" that should accompany the technical work. Those who have thought of domestic art as merely sewing will be interested to know that it includes also discussion of such subjects as the history of dress, furniture, silver, glass, the textile industries, etc., the artistic and appropriate furnishing of various rooms of the house, the manufacture and properties of textiles, the hygiene of clothing, the study of line and color in relation to the wearer, the economics of buying, the relative values of

hand and machine work, the ethics of shopping, sweat-shop labor and the work of the Consumers' League, and the suitability of clothing with reference to use and income. The only phase of the subject that seems to escape definite mention is the psychology of fashion. It would seem that as valuable a social reform could be accomplished by suggesting directly to the rising generation of women the need of freeing themselves from this slavery as in discussing the sweat-shop work so frequently mentioned. But this is a small and perhaps only fancied omission from a book that suggests how domestic art will help "any woman to be a better consumer, producer, and home-maker," "to buy more economically and wisely, to select with wisdom and good taste the best and most appropriate clothing and furnishing for her home, to manage it systematically for the good of all its members, and to enter into the problems of social life intelligently."

EDNA D. DAY

THE UNIVERSITY OF KANSAS

The Short Story in English. By HENRY SEIDEL CANBY. New York: Henry Holt & Co., 1909. Pp. xiii+386. \$1.60.

It is not solely an interest in the short story as an art-form that prompts Professor Canby in his study, *The Short Story in English*. He is concerned first of all with the history of short fiction in English, and begins his exposition, therefore, with the first short prose narratives to be found in Early Middle English literature. Somewhat over half the book is devoted to a discussion of these and their numerous posterity to the time of the nineteenth century, the interest for the reader throughout lying solely in the exploration of a field of literary history scarcely touched upon in the manuals of literature. In reading, defining, classifying, and commenting upon this vast mass of fugitive and, in large part, valueless fiction the author has done an arduous and important piece of research. Most of us will thank him for bringing together in this painstaking fashion knowledge which every student of literature would wish to possess, but which few would have the time and inclination to seek at first hand: too much literature intrinsically worthless must be read before any generalizations worth the while are possible. In this study, therefore, the author has produced a work as yet unique which must supplement the standard histories of the novel in presenting the story of the development of prose fiction in English.

With the beginning of the nineteenth century and the period of Washington Irving that form of short fiction known as the "tale" assumes a more artistic form than is ever before found in English prose. To this, the forerunner of the short story as a recognized art-form with laws of its own, Professor Canby devotes some little space, and follows with a chapter each on Poe and Hawthorne, who, intrinsically important, are doubly so by reason of their place as early masters of the modern short story, opening up fields hitherto unexplored and perfecting a technique to which the best short-story writers of our own time owe much. With Poe and Hawthorne the short story is set upon its course of rapid development, and it becomes impossible for the author of this study to discuss individually the many worthy writers. He does, however, deal at some length with Bret Harte, Henry James, Stevenson, and Kipling, and finds time for a chapter or two in which to explain the recognition in England of the short story